

### Naming and Dedicating the Fine Arts Center

Four former presidents of Brigham Young University had been honored in the naming of buildings on the campus prior to the construction of the Fine Arts Center. Inasmuch as Franklin S. Harris had been the father of the College of Fine Arts and also of the Department of Journalism which later was added to it, it was appropriate that the building designed to house the College of Fine Arts and Communications should bear his name. President Harris had died in 1960, and the choice of his name was approved by the Board of Trustees before the structure was completed. A formal dedicatory program was held on Saturday, April 3, 1965, some seven months after the building was first occupied, and an additional program for the naming of special areas and features within the center was held on Tuesday, Nov. 23, 1965.

The dedicatory services took place in the Concert Hall of the Fine Arts Center under direction of President Joseph Fielding Smith, chairman of the executive committee of the Board of Trustees and president of the Council of the Twelve of the Church of Jesus Christ of Latter-day Saints. The traditional hymn, "The Spirit of God Like a Fire is Burning," was presented by the B.Y.U. Oratorio Choir and Symphony Orchestra, and the invocation was given by Professor Emeritus Herald R. Clark who had been dean of the College of Commerce under President Harris. A tribute to President Harris was given by President Wilkinson, followed by a response by Arlene Harris Grover representing the former president's family. A dedicatory anthem, composed by Dean Emeritus Gerrit de Jong, was presented by the choir and orchestra with Mrs. Arminta Mathews as soloist and Dr. Crawford Gates conducting.

President Smith then delivered the dedicatory address and prayer, followed by the orchestra's rendition of the fourth movement of Brahms' Symphony No. 1. The benediction was pronounced by Kiefer B. Sauls, former secretary and associate of President Harris during his 24 years in the University presidency. During the afternoon visitors were invited to visit the new building's facilities in tours hosted by chairmen and faculties of the respective departments. As a special feature of the occasion the University published a 96-page booklet presenting vignettes of the life of President Harris which were written by 18 associates, family members, and friends.<sup>20</sup>

During the entire month of April a special dedicatory exhibit of art was displayed in the Fine Arts Center. The main gallery devoted major space to the paintings and sculptures by Mahonri Young, 1877-1957, a grandson of Brigham Young and a noted American sculptor. Through the efforts of Dean Mathews and former Dean Clark, the University had in 1959 acquired the artist's extensive art estate, valued at \$250,000. The display included selected items from its 11,000 sculptures, oils, water colors, sketches, and manuscripts. Other principal sections of the dedicatory exhibit were a one-man show of the works of Prof. B. F. Larsen, the \$20,000 LeRoy Pharis collection of Chinese ivory carvings which had been donated to the University in 1960, a representative group of paintings by early Utah artists, and a number of pieces from the University's notable collection of American and European art works.

An overflow section of the exhibit, which was placed on the third floor of the E. L. Wilkinson Center, presented part of the 80-piece Merlin Steed collection which had been given to B.Y.U. in 1955.

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<sup>20</sup> Franklin Stewart Harris, Brigham Young University, 1965.

On Tuesday, Nov. 23, 1965, nearly eight months after the formal dedication, a special program was held at 11:15 a.m. in the Concert Hall to honor 19 individuals in the naming of major areas within the building. Just preceding the program the honored guests and their families were introduced to the student body at the Thanksgiving devotional assembly in the George Albert Smith Fieldhouse. In the Concert Hall President Wilkinson introduced the honored guests present, and told of the significant contributions of each of those being memorialized in the building. All of these had been prominent teachers or benefactors in fields of fine arts and communications at B.Y.U. A series of receptions were held in the special areas during the afternoon.

Three persons were honored in the art area of the center. The spacious, glass-walled Art Seminar Room on the fifth floor was named for Elbert H. Eastmond, 1876-1936, head of the Art Department for 32 years. The central art gallery, with 10,000 sq. ft. of floor space and 800 linear feet of wall space on three levels, was named for Bent F. Larsen, 1882-1970, who taught at B.Y.U. for 45 years and headed the Art Department for 17 years. The comprehensive collection of paintings by the noted western artist, Maynard Dixon, was named in honor of Dean Emeritus Herald R. Clark of the College of Commerce (now College of Business) who had been instrumental in its acquisition by the University.

Two areas were named for leaders in Communications. The 125-seat second-floor lecture hall, used also as a reader's theater and debating hall, was named for Harrison R. Merrill, 1884-1938, founder of the Journalism Department and managing editor of the Improvement Era. The group of radio and television studios and control rooms on the second and third levels of the "A" Wing were named for Robert H. Hinckley, a

B.Y.U. graduate of 1916 who gained prominence as co-founder of the American Broadcasting Company and chairman of the Civil Aeronautics Administration, and who later joined/establish the Edwin S. Hinckley Scholarship Fund to benefit B.Y.U. students in communications and public affairs.

The Music Department was represented by seven areas which were named for seven noted educators and two leading patrons of the arts. The largest area, the 1,485-seat Concert Hall, was given the name of Gerrit de Jong Jr., musician, teacher, composer, conductor, and dean of the College for 34 years, 1925-1959. The 450-seat Recital Hall on the east side of the gallery's fourth level, was named for H. Franklin and Florence Jepperson Madsen. As teachers of vocal music and choral conductors they had served as a distinguished team in the Music Department for more than 30 years each.

Two pioneer instructors in instrumental music at the University were memorialized in the Albert Miller Orchestra Room and the Robert Sauer Band Room, spacious facilities designed to accomodate rehearsals and instrument storage. Prof. Miller, 1875-1906, was the first professionally trained band and orchestra leader at Brigham Young Academy, and Prof. Sauer, 1873-1944, succeeded him as band director and served in that position for 38 years.

An elegant chamber music area at the south end of the fourth level was named the Henry E. Giles Museum of Musical Instruments. It took the name of Prof. Giles, 1859-1938, choral conductor and organist who had been the head of the Music Department, 1886-96. The B. Cecil Gates Opera Workshop, a rehearsal area adjacent to the Concert Hall stage, was named for a son of the first special teacher of music at B.Y.A., Susa Young

Gates. Although not a teacher at B.Y.U., Prof. Gates, 1887-1941, was the head of music instruction at L.D.S. University and Utah State Agricultural College and the co-organizer and conductor of the Lucy Gates Opera Company of Salt Lake City.

Two prominent patrons of the arts, Walther and Ebba Mathesius, were recognized in the finely furnished Mathesius Music Seminar Room near the Music Department office on the fifth floor. Dr. Mathesius, first president of Geneva Steel Co. near Provo, 1943-51, and his wife, an accomplished musician, contributed substantially to the University through the Mathesius Music Foundation and had assisted many musical organizations and young musicians in Utah.

In the areas of Dramatic Arts and Speech, three theaters and an extensive clinical facility were given the names of prominent B.Y.U. teachers and a pioneer Mormon actor. The 620-seat Pardoe Drama Theater was named for Dr. T. Earl Pardoe (1885-1971) and his wife, Kathryn Bassett Pardoe, who headed the speech and drama program at the University for 33 years. The 280-seat Experimental Theater on the building's first and second levels was named for Miriam Nelke (1868-1943), the school's first full-time instructor in dramatic art, 1900-1908. Adjoining it, the 30 by 50-ft. Arena Theater was given the name of Philip N. Margetts (1827-1914), a Utah pioneer of 1850 who organized the first theater stock company in the territory and was a leading figure on the Utah stage for the next 50 years.

Dr. Alonzo J. Morley, who had taught speech at B.Y.U. for 37 years and had directed the clinical work in that field since its inception on the campus, was honored in the naming of the Speech and Hearing Laboratories which occupied the third and fourth levels of the "F" Wing.



New Growth for the College

During the first half of Conan Mathews' deanship, 1959-63, the College's cumulative yearly enrollments (excluding summer terms) had risen but slightly, 677 to 721, or about 6 per cent. During the same years the University enrollment total rose from 11,427 to 14,153 or 24 per cent. During the second half, however, the College rolls soared to 1,796, a gain of 149 per cent, while the University total rose to 22,470, a gain of 59 per cent. The sharpest increase for the College came in 1963-64 when 120 majors were enrolled in its new Communications Department, and when the anticipation of occupying the new Fine Arts Center in the following year may have stimulated additional enrollment in the other departments as well.<sup>21</sup>

For the entire eight years of his deanship, Prof. Mathews saw the College enrollment grow 165 per cent while the University enrollment grew 96 per cent. With the bulk of this increase coming in the second half of the period, it can be appreciated that the joy of entering the new home of the College was to be accompanied by the growing pains of overcrowded classrooms and shortages of instructors to teach the expanding numbers of classes needed.

The numbers of students graduated annually from the College also increased dramatically during Dean Mathews' administration. Bachelor's degrees awarded in the College (counting both spring and summer commencements) totalled 84 in 1959 and 289 in 1967, an increase of 244 per cent, while the University total rose from 1,465 to 2,978 or 103 per cent. (The 1959 total does not include the 12 awarded in the former Department of Journalism, however, while the 1967 total includes 95 from the new

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<sup>21</sup> B.Y.U. Enrollment Resume, 1966-67.

Department of Communications.) In the same period the number of Master's degrees awarded in the College rose from 16 in 1959 to 40 in 1967, or 150 per cent. (There were four M.A.s in Journalism in 1959.)

A doctoral program in musicology had been authorized by the Graduate Council of the University in 1958. The first two Ph.D. recipients in this program were graduated in 1963 and 1966. New programs for the Master of Music and Master of Fine Arts were approved in 1964, and graduates in these programs are included in the totals cited above. A new doctoral program in Dramatic Arts was authorized in 1967, and the first degree in this field was awarded in 1968.

As enrollment in the College increased and its academic programs were broadened, its faculty also was augmented in size. Between 1958-59 and 1966-67 it grew by almost half--from 51 to 75 full-time members. The numbers by departments were: Art, 16; Communications, 10; Music, 26; and Speech and Dramatic Arts (combined), 23. The number of part-time teachers employed was also increased proportionately.

Even though the College had moved into its spacious new Fine Arts Center in 1964, it was soon double the size that it had been when the building was planned, and some additional physical facilities were needed. The first remodeling project was the conversion of a large radio studio into offices needed by Broadcast Services. The second was the partitioning of the east end of the Eastmond Art Seminar Room to form an office and secretarial area for the assistant dean, Clawson Y. Cannon Jr., whose appointment was authorized to help handle the growing administrative load of the College.

Four other facilities which were not included in the building when planned and constructed were acquired in 1967 through a project to make use of a previously unfinished space extending through the second and third levels just south of the Pardoe Drama Theater. The eastern third of the space, which adjoined the theater stage, was converted to scenery storage. The remainder was finished to provide a secured art gallery of about 2,200 square feet on the third level, and a news laboratory and advertising production laboratory of similar total floor space on the second level. The former offered a suitable location for special visiting exhibits which could not be brought to the campus without being placed in a controlled. The latter gave the Communications Department two well-equipped teaching facilities to go with the excellent radio and television laboratories originally provided in the building, and at the same time released to the Art Department the storage room (B-215) which had been temporarily used as a news laboratory, 1964-67.

Administratively, the Dean worked with a total of twelve chairmen of departments during eight years. In the Art Department J. Roman Andrus served in 1959-62, Richard L. Gunn 1962-65, and Glen H. Turner 1965-68. In the Music Department John R. Halliday completed 12 years as chairman in 1960, and was followed by Crawford Gates, 1960-63 and 1964-66, Clawson Y. Cannon Jr., 1963-64, and A. Harold Goodman beginning in 1966-67. In Dramatic Arts and Speech Harold I. Hansen served until 1965-66, and Lael J. Woodbury beginning in 1966-67, with Morris M. Clinger being chairman of the separate Speech Department, 1961-67. The Communications Department was headed by Oliver R. Smith, 1963-66, and J. Morris Richards beginning in 1966-67.